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Journal of Management Education 33(10)

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the most "arrogant"

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resulted, parties should be
able to meet the time
periods to be examined.

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A page of musical notation for a piano piece, featuring a treble and bass staff with various musical notations including notes, rests, and dynamic markings like 'dolce', 'poco rall', 'a tempo', 'pp', 'f', 'ppp', and 'ppp'. The notation is in a historical style, possibly from a 19th-century manuscript. The piece is in 3/4 time, as indicated by the '3' over the '4' in the time signature. The key signature has one flat (B-flat). The notation includes many slurs, ties, and dynamic markings. The piece ends with a double bar line and a repeat sign. The page is numbered '1' in the bottom right corner.

NOVELLETTE.

Arr. by FROSIN WALK OWEN.

Hugo Runkold, Op. 23, No 4

SECONDO.

Tempo di Mazurka. *mod. al.*

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Arr. by FROSIN WALK OWEN.

Hugo Runkold, Op. 23, No 4

PRIMO.

Tempo di Mazurka. *mod. al.*

Tempo I.

Musical score for the Second part of a piece. The score is written for piano and trio. The piano part consists of two staves (treble and bass clef). The trio part consists of two staves (treble and bass clef). The tempo is marked "Tempo I." and the mood is "Tranquillo, R. 3/4". The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *ff* (fortissimo). The score is divided into sections by repeat signs and first/second endings.

TRIO

5275-1

PRIMO.

Tempo I.

Musical score for the First part of a piece. The score is written for piano and trio. The piano part consists of two staves (treble and bass clef). The trio part consists of two staves (treble and bass clef). The tempo is marked "Tempo I." and the mood is "Tranquillo, R. 3/4". The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *ff* (fortissimo). The score is divided into sections by repeat signs and first/second endings.

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5276-1

ALBUM LEAF

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I. PHILIPP.

Allegretto grazioso, 2/4

p *pp leggiero*

meno mosso *a tempo* *ppp*

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dim *meno a poco* *rit. poco* *pp* *ppp*

On a Sunny Morning.

Am sonnigen Morgen.

P. Kraus, Op 66.

Tempo di Mazurka, M. M. J. 100

Musical score for 'On a Sunny Morning' (Op. 66) by P. Kraus. The score is in 3/4 time, marked 'Tempo di Mazurka, M. M. J. 100'. It features a piano introduction with a lively melody in the right hand and a rhythmic accompaniment in the left hand. The score is written for piano and includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like 'poco rit.' and 'a tempo'.

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TRIO.

Tempo Rubato.

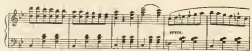
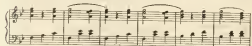
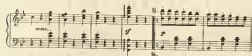
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THE ZEPHYRS. VALSE DES ZEPHYRS.

HENRY WETTS, Op. 63

Tempo di Valse, 3/4, 10.



Handwritten musical score for page 14, measures 1 through 12. The score is written for piano in G major (one sharp) and 4/4 time. It consists of six systems, each with a treble and bass staff. The first system includes the dynamic marking *p* and the tempo marking *Allegro*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The final measure of the sixth system is marked *f*.

Handwritten musical score for page 15, measures 13 through 24. The score continues from page 14 and consists of six systems, each with a treble and bass staff. The music includes dynamic markings such as *pp* (pianissimo) and *ritardando*. The notation includes various rhythmic values and rests, with some measures containing multiple beamed notes. The piece concludes with a double bar line and repeat signs at the end of the sixth system.

The Vivandiere in Camp.

Die Markenderie im Feldlager.

Tempo di Marcia, 2/4 - 3/4

Carl Heine, Op. 133, No. 3.

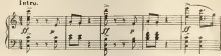
Trio.

At these notes in small type may be omitted, if found too difficult.

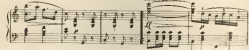
TEASING HEARTS. MARCH.

GIUSEPPE CREATORE

Intro.



March.



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LIKE UNTO A STAR. (A BARCAROLLE)

Words by William F. Gardner

Robert Cawley.

Andante. *moderato*

Like un - to a star
Like a bel - lie sweet alone

Shin - ing from a - far, In thy love to me, In thy love to
At the twi - light hour, In thy love to me, In thy love to

Andante

me. Like a sea-son bright, Ev - er beam - ing bright,
Dear - ing peace and rest To my soul - blest heart,

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Sweet-heart, will it be! Sweet-heart, will it be! Like un - to a
Bring - ing dreams of thee, Bring - ing dreams of thee! Like un - to a

flow'rs, Fur - er ex - ty hear, In thy love to me,
voice, Bid - ding me re - joice, In thy love to me,

In thy love to me! In no - other dis - vine, There doth ev - er
In thy love to me! Con - fess to me give us From the bosom of

Andante

shine In sweet pa - ti - ty, In sweet pa - ti - ty, For e - ver - more
has ven. For e - ver - more, For e - ver - more

I LAY MY SINS ON JESUS.

CONTRALTO SOLO.

WORDS BY
H. BOSAR, D.D.MUSIC BY
H. P. DANKS.

Andante.



I lay my sins on Je - sus, Tho' spot - less Lamb of
I long to be like Je - sus, Mock, low - ly, low - ly.

God, He bears them all, and Jesus on From
me, I long to be like Je - sus, The

that ac - cuses - ed load I bring my guilt to
Pa - ther's on - ly Child, long to be with

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Je - sus, To wash my sin - son stains White
Je - sus, A - mid the heav'n's ly throng, To

in His blood most pre - cious, Yet not a spot re -
sing, with saints, His peo - ple, or, To learn the an - gel's

males, I lay my sins on Je - sus, All
sing, I rest my soul on Je - sus, This

fel - low - dweller in His life, He heals all my dis - eases, He
weary soul of mine, His right hand me em - braces, I

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to serve. The
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of the green color
of a young leaf
and are very
delicious. The
leaves are

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and I would
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share their ex-
periences. We
will be making the
movie.

